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After the Fact (Honors)

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After the Fact

for wind ensemble

(2005-2006)

[transposed score]

Brian Baxter

(b. 1985)

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Instrumentation:

Piccolo

Flute 1, 2, 3

Oboe 1, 2

English Horn

Clarinet in B \flat 1, 2, 3

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1, 2

Horn in F 1, 2, 3, 4

Trumpet in B \flat 1, 2, 3, 4

Trombone 1, 2

Bass Trombone

Euphonium 1, 2

Tuba 1, 2

Timpani

Percussion 1: Xylophone, Chimes, 4 Tom Toms*, Large Tam Tam*

Percussion 2: Snare Drum, 4 Tom Toms*, Medium Suspended Cymbal*

Percussion 3: Bass Drum, Large Tam Tam*

Percussion 4: Medium Suspended Cymbal*, Crash Cymbal, Thunder-sheet, Maracas

Double Bass

*This piece was written so that these instruments can be shared between percussionists. (i.e. Percussion 1 and Percussion 2 can and should use the same set of four tom toms in performance.)

After the Fact

for wind ensemble

(2005-2006)

duration: approx. 9 minutes

[transposed score]

Composer's Note: After the Fact has no specific extra-musical program however as I was writing the piece I was inspired by many thoughts on the age-old question of "what if?" By this I mean what would people do differently if they had known in the first place the outcome of a certain situation. While writing this piece I was specifically paying close attention to the news about the war and tensions that were taking place over in Iraq and the Middle East. In many ways this piece is a reflection on this war and all of the conflict taking place in that region of the world. Are the consequences and perils of any war ever justified?

Musically, this piece is motivically based. These motives serve as the fundametal basis for this piece and constantly return throughout the piece in different forms, variations, and instrumentations. The form of this piece is essentially terenary. The initial motives are stated clearly in the first section of this piece. The middle section includes a variety of different material presented in five distinct parts. These sections include motivic material from the original section but these motives are layered on top of new material. The final section is an urgent recapitulation of the original material however it does include elements introduced in the middle section. This piece is intended for a wind ensemble to perform however the parts can be doubled in order to suit a larger band.

-Brian Baxter

After the Fact

for wind ensemble
(2005-2006)

[transposed score]

Brian Baxter
(b. 1985)

Deeply and Resolutely $\text{♩} = 104$

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trumpet in B \flat 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Double Bass

medium sus. cym.

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27

Picc. *mp* *mf* *mf* *sub p*

Fl. 1 *mp* *mf* *mf* *sub p*

Fl. 2 *mp* *mf* *mf* *sub p*

Fl. 3 *mp* *mf* *mf* *sub p*

Ob. 1 *f* *ff* *sub p*

Ob. 2 *f* *ff* *sub p*

E. Hn. *f* *sub p*

B♭ Cl. 1 *mf* *sub p*

B♭ Cl. 2 *mf* *sub p*

B♭ Cl. 3 *mf* *sub p*

B. Cl. *mp* *mf*

A. Sax. 1 *sub p*

A. Sax. 2 *f* *sub p*

T. Sax. *sub p*

B. Sax. *sub p*

Bsn. 1 *mf* *sub p*

Bsn. 2 *mf* *sub p*

Hn. 1 27

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. *sub p*

Euph. 1

Euph. 2

Tuba 1 *sub p*

Tuba 2 *sub p*

Timp. 27 *sub p*

Perc. 1 27 *pp*

Perc. 2 *pp* *mf* *sub p*

Perc. 3 *unmuffle B.D.* *sub p*

Perc. 4 *mp* *crash cym.* *sub p*

D.B. 27 *sub p*

B

34 *div.*

Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Fl. 3 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

E. Hn. *mf* *pp*

B♭ Cl. 1 *mf* *pp*

B♭ Cl. 2 *mf* *pp*

B♭ Cl. 3 *mf* *pp*

B. Cl. *mf* *pp*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

Bsn. 1 *mf* *p* *mf* *mp*

Bsn. 2 *mf* *mp* *f* *pp*

B

34

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. *<mf* *ppp*

Euph. 1

Euph. 2

Tuba 1 *<mf*

Tuba 2 *<mf*

B

34

Temp. *<mf* *p*

Perc. 1 *mf* *pp*

Perc. 2 *<mf* *pp*

Perc. 3 *<mf*

Perc. 4 *mf*

D.B. *<mf* *ppp*

43

ritard. ----- $\text{♩} = 69$

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

43

ritard. ----- $\text{♩} = 69$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

43

ritard. ----- $\text{♩} = 69$

Timp.

43

Perc. 1

Perc. 2

Perc. 3

Perc. 4

crash cym.

thundersheet

43

D.B.

C

Reclusive and Lyrical

52

Picc.

p

p

Fl. 1

p

mp

Fl. 2

p

mp

Fl. 3

p

mp

Ob. 1

p

mp

Ob. 2

mp

E. Hn.

p

mp

B♭ Cl. 1

p

B♭ Cl. 2

p

mp

B♭ Cl. 3

mp

B. Cl.

mp

mp

A. Sax. 1

mp

p

mp

mp

A. Sax. 2

mp

T. Sax.

p

p

mp

mp

B. Sax.

p

mp

p

Bsn. 1

mp

p

Bsn. 2

mp

p

52

C

Reclusive and Lyrical

Hn. 1

mp

Hn. 2

straight mute

p

mp

Hn. 3

straight mute

p

mp

Hn. 4

p

B♭ Tpt. 1

mp

mf

B♭ Tpt. 2

mp

mf

B♭ Tpt. 3

harmon mute, stem in

pp

p

p

mp

B♭ Tpt. 4

harmon mute, stem in

pp

p

p

mp

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

mp

Euph. 1

p

p

p

p

mp

p

Euph. 2

p

p

p

mp

p

Tuba 1

p

mp

p

Tuba 2

mp

p

52

C

Reclusive and Lyrical

52

Timp.

52

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52

D.B.

64 **D** Strong and Rhythmic ♩ = 116

Picc. *p* *f* *mp* *f*

Fl. 1 *p* *f* *mp* *f*

Fl. 2 *p* *f* *mp* *f*

Fl. 3 *p* *f* *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

E. Hn. *mp* *f*

B♭ Cl. 1 *pp* *p* *f* *mp* *f*

B♭ Cl. 2 *pp* *p* *f* *mp* *f*

B♭ Cl. 3 *pp* *p* *f* *mp* *f*

B. Cl. *pp* *mp* *f*

A. Sax. 1 *pp* *mp* *f*

A. Sax. 2 *mp* *f*

T. Sax. *>pp* *mp* *f*

B. Sax. *mp* *f*

Bsn. 1 *p* *f* *mp* *f*

Bsn. 2 *p* *f* *mp* *f*

64 **D** Strong and Rhythmic ♩ = 116

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

3♭ Tpt. 1 *mp* *f*

3♭ Tpt. 2 *mp* *f*

3♭ Tpt. 3 *mp* *f*

3♭ Tpt. 4 *mp* *f*

Tbn. 1 *mp* *f* *mf*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. 1 *ff* *mf*

Euph. 2 *mp* *f*

Tuba 1 *mp* *f*

Tuba 2 *mp* *f*

64 **D** Strong and Rhythmic ♩ = 116

Timp. *pp* *mf* *p*

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3 *f*

Perc. 4 *f*

D.B. *f*

16 from the Front page 11

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 77 at the top left. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Horns (Hn. 1, 2, 3, 4), Clarinets (Bb Cl. 1, 2, 3, B. Cl.), Saxophones (A. Sax. 1, 2, T. Sax.), Bassoons (Bsn. 1, 2), Trumpets (Bb Tpt. 1, 2, 3, 4), Trombones (Tbn. 1, 2, B. Tbn.), Euphoniums (Euph. 1, 2), Tubas (Tuba 1, 2), Timpani (Timp.), and Percussion (Perc. 1, 2, 3, 4, D.B.). The score includes musical notation, dynamics (e.g., *p*, *mp*, *f*, *mf*), and a rehearsal mark at measure 77. The percussion section includes a large tam tam.

89

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E. Hn. *ff*

B♭ Cl. 1 *mp* *mf* *ff*

B♭ Cl. 2 *mp* *mf* *ff*

B♭ Cl. 3 *mp* *mf* *ff*

B. Cl. *mf* *ff*

A. Sx. 1 *n* *mf* *ff*

A. Sx. 2 *n* *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

B♭ Tpt. 1 *f* *mf* *ff*

B♭ Tpt. 2 *f* *mf* *ff*

B♭ Tpt. 3 *f* *mf* *ff*

B♭ Tpt. 4 *f* *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. 1 *mf* *ff*

Euph. 2 *mf* *ff*

Tuba 1 *mf* *ff*

Tuba 2 *mf* *ff*

89

Timp. *ff*

89

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *medium sus. cym.* *ff*

89

D.B.

E Dance-like

99

Picc. *p* *mf*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

B♭ Cl. 1 *p* *mf* *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

B. Cl. *p* *mf* *mp*

A. Sx. 1 *mf* *f* *mf* *mf*

A. Sx. 2 *mf*

T. Sx. *p* *mf* *mp*

B. Sx. *p* *mf* *mp*

Bsn. 1 *<mp* *mf* *mf*

Bsn. 2 *>p*

E Dance-like

99

Hn. 1 *p* *mf* *mp*

Hn. 2 *p* *mf* *mp*

Hn. 3 *p* *mf*

Hn. 4 *mp* *mp*

B♭ Tpt. 1 *>p*

B♭ Tpt. 2 *>p*

B♭ Tpt. 3 *>p*

B♭ Tpt. 4 *>p*

Tbn. 1 *>p*

Tbn. 2 *>p*

B. Tbn. *>p*

Euph. 1 *>p* *mp*

Euph. 2 *>p*

Tuba 1 *>p*

Tuba 2 *>p*

E Dance-like

99

Timp. *mp*

Perc. 1

Perc. 2 *mf* *f* *medium s.s. cym.* *toms*

Perc. 3 *B.D.* *p* *mp*

Perc. 4 *maracas* *p* *mp*

D.B. *off the string* *p* *mp*

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 113 at the top left. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphoniums (Euph. 1, Euph. 2), Tubas (Tuba 1, Tuba 2), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4, D.B.). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). A section of the score is marked with a large 'F' in a box, indicating a forte section. The notation includes various musical symbols such as notes, rests, and slurs.

124

Picc. *sub pp* *mf* *mf* *f* *ff*

Fl. 1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff*

Fl. 3 *sub pp* *mf* *f* *ff*

Ob. 1 *sub pp* *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

E. Hn. *mf* *f*

B♭ Cl. 1 *p* *mf* *f* *ff*

B♭ Cl. 2 *sub pp* *mf* *f* *ff*

B♭ Cl. 3 *sub pp* *mf* *f* *ff*

B. Cl. *sub pp* *mf* *f* *ff*

A. Sax. 1 *pp* *mf* *ff*

A. Sax. 2 *pp* *mf* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *f* *ff*

Bsn. 1 *sub pp* *ff*

Bsn. 2 *sub pp* *ff*

Hn. 1 124 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 2 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 3 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 4 *f* *f* *ff* *f* *mf* *ff*

Tbn. 1 *sub pp* *mf* *f* *f* *f* *ff*

Tbn. 2 *sub pp* *mf* *f* *f* *f* *ff*

B. Tbn. *sub pp* *mf* *f* *ff*

Euph. 1 *mf* *f* *ff*

Euph. 2 *mf* *f* *ff*

Tuba 1 *mf* *f* *ff*

Tuba 2 *mf* *f* *ff*

124 Timp. *pp* *mf* *f* *ff*

124 Perc. 1 *ff* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *sub pp* *mf* *f* *ff* *large tam* *ff*

Perc. 4 *sub pp* *mf* *f* *ff*

124 D.B. *sub pp* *mf* *f* *ff*

155

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

155

Timp.

155

Perc. 1

Perc. 2

Perc. 3

Perc. 4

155

D.B.

Chimes

B.D.

crash cym.

I Urgently $J = 116$

182 **J** Delicately ritard. **K** Nervously Building ♩ = 120

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

182 **J** Delicately ritard. **K** Nervously Building ♩ = 120

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

182 **J** Delicately

ritard.

183 **K** Nervously Building $J = 120$

mf

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

L Allegro Vivace ♩ = 126

197

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *p* *f* *f* *mf*

A. Sx. 1 *p* *f* *f*

A. Sx. 2 *p* *f* *f*

T. Sx. *f* *f*

B. Sx. *p* *f* *f*

Bsn. 1 *p* *f* *f*

Bsn. 2 *p* *f* *f* 8va 8va

L Allegro Vivace ♩ = 126

197

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *f* *mf*

Tuba 2 *f* *mf*

L Allegro Vivace ♩ = 126

197

Timp. *f* *ff*

Perc. 1

Perc. 2

Perc. 3 B.D. *f* *ff*

Perc. 4 crash cym. *f* *ff*

D.B. *mp* *f* *mf*

205

M

Più Mosso

$\text{♩} = 138$

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

205

M

Più Mosso

$\text{♩} = 138$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

205

M

Più Mosso

$\text{♩} = 138$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

large tam tam

S.D.

medium sus. cym.

crash cym.

tons

S.D.